

Tips for better

COLOUR

TRANSPARENCIES

by

Kodak

● Whether you use 'Kodachrome', 'Kodachrome' II, 'Ektachrome' or High Speed 'Ektachrome' film we hope these tips will help you to take better pictures and get even more pleasure from your transparencies.

LOADING—AND UNLOADING—YOUR CAMERA

Because loading is such a simple operation people often give it less care than they should. Many pictures are spoiled because the camera has not been loaded properly. Read your instruction book and make sure you know exactly how to load—and unload—your camera.

Always choose a shady spot. This is to avoid the danger of strong light penetrating into the picture area of your film. If you cannot find a shady spot, your own shadow will help. Before taking the spool out of a roll-film camera, always check that the backing paper is tightly wound around the film. If you suspect that it is loose, or may spring loose as you remove the spool, close the camera back and ask your dealer to unload it in the dark. Should you use a 35mm camera, don't forget to wind the film fully back into its cassette before you open the camera back.

HOLD THE CAMERA S-T-E-A-D-Y AS YOU RELEASE THE SHUTTER

Place your finger on the shutter release button, hold your breath, then squeeze the button smoothly and gently as far as it will go. If you have a choice of shutter speeds and wish to make an exposure longer than $1/25$ th of a second, place your camera on a tripod or some other rigid support. (All cameras with single-speed shutters give an exposure of $1/25$ th of a second or shorter.)

Try testing your own ability to hold a camera still: Fasten a pocket mirror over your camera lens with a rubber band, train a flashlight or slide projector on the mirror and aim the camera so that you get a sharp reflection on a wall. Squeeze the shutter releases as gently as you can. If the reflection jumps appreciably, keep practising until you can hold it quite steady. If your pictures are still shaky use as short a shutter speed as practicable.

DISTANCE AND LENS SETTINGS

Many pictures which would have been first-class are ruined by being out of focus or incorrectly exposed. When you use a camera with a pre-set focus you should not approach closer to your subject than is recommended in the camera instruction book.

If your camera has a focusing scale, make sure you set it accurately to the camera-to-subject distance. You should frequently check your estimates of distances by measuring them until you have confidence in your own judgement.

If your camera lens setting (or aperture) is adjusted by "dialling the weather", like the KODAK 'Colorsnap' Cameras, a little experience will quickly enable you to obtain correctly-exposed pictures. With cameras of this type, and also with automatic cameras, the film-speed setting should be changed whenever you put a different type of film in your camera.

On most occasions the exposure recommendations on the instruction leaflet packed with each 'Kodak' film will give you accurate results. For difficult and unusual subjects you may need an exposure meter to get correct exposures first time. Every time you take a shot of a subject which is out-of-the-ordinary it is a good idea to make a note of all the details—the type of film, lighting, lens setting and so on. You will soon find that you can take successful pictures in all types of lighting conditions. You can even take colour shots at night which, besides being fun to take, usually result in especially interesting pictures.

When you alter the lens setting of your camera you also alter what is known as the depth of field. For example, with your lens set at $f/11$ and focused at 10 feet everything from $7\frac{1}{2}$ feet to 15 feet from your camera may be sharp. This means you can make *slight* errors in judging the distance of your subject. If you change the

lens setting to say $f/5.6$ and still keep the camera focused on 10 feet, your depth of field will now be less, probably from about $8\frac{1}{2}$ feet to 12 feet. Your focusing must be more accurate therefore, when your lens is fully opened. Many instruction books print a "depth-of-field" table. Always consult this table if in doubt.

AUTOMATIC CAMERAS

If you have an automatic camera, you do not have to set your lens for different light conditions; the exposure meter in your camera will do this for you. In some circumstances, however, special care needs to be taken when using an automatic camera. For example, if you take pictures against the sun with the rays of sunlight falling directly onto the light meter, it will register the same as it would for a very bright subject. Your pictures will be under-exposed. When you shoot against the sun, therefore, have your camera in the shade, (say of a nearby house or tree).

When you take a shot of a normal subject against a very light or very dark background, move in close. If you don't, the brightness of the background will cause the meter to give an exposure more appropriate to the background than to the subject. Move right in and your subject will be correctly exposed.

A very important last point. When using your automatic camera make absolutely sure that nothing (fingers, loose straps, cable release, etc.) obscures the light-meter window.

USING THE VIEWFINDER

Make sure that the picture you see in the viewfinder is really the one you want to take. Many transparencies are spoiled because the real subject occupies only a very small part of the picture area. Fill your viewfinder with the subject you want and try to avoid those uninteresting expanses of dull sky and foreground which mar so many otherwise splendid pictures. Remember, however, the very edges of your pictures are masked off slightly when your transparencies are put in cardboard mounts, or when colour prints are made from them.

CLOSE-UPS

Try to take plenty of close-ups, they are interesting to view and great fun to take. Your camera instruction book will tell you just how near you can go. For even closer pictures, fit a close-up lens to your camera. Your Kodak dealer will advise you.

As your viewfinder is in a slightly different position to the lens, it cannot "see" precisely the same picture as will be "seen" by the lens itself. This difference (technically known as parallax), is not noticeable when you are more than 5 feet from your subject. In close-ups however, this will be important. Your camera instruction book will explain what precautions to take. If you do have trouble, ask your dealer for a copy of the free Kodak leaflet *Don't Lose Your Head* or write to us and we will be pleased to send you one: the address is Kodak Limited, Kingsway, London, W.C.2.

FLASH PICTURES

These are even easier to take than normal daylight pictures. Whether you use flash as the sole source of light, or as a fill-in for outdoor shots, you place the right amount of light just where you want it. With flash you need not bother about such things as the sun disappearing behind a fleeting cloud just as you squeeze the shutter release. The Kodak publication *How To Take Snapshots By Flash* will help you to produce first-class flash pictures.

SOMETHING GONE WRONG?

Kodak colour transparencies should be viewed by tungsten light or projected onto a white screen. Do not examine them critically for colour balance by other lighting, such as daylight. If you happen to be disappointed with any of your transparencies the following list of possible faults may help you to trace the cause of the trouble.

TOTALLY DARK FILM

1. **THE CAMERA WAS NOT LOADED CORRECTLY, ALLOWING FILM TO SLIP OFF TAKE-UP SPOOL.** See that film is advancing properly before closing the camera. Always follow camera loading instructions.
2. **LENS CAP NOT REMOVED.**
3. **FLASH SYNCHRONIZATION FAILURE.** Check that correct camera settings were used, or have both camera and flash (including batteries) examined by your dealer.
4. **UNUSED FILM SENT FOR PROCESSING.** Completely rewind a 35mm film, including the tongue, into its cassette after the last shot. You will then be able to tell which of your films have been exposed.

DARK RESULTS WITH DENSE, OFF-COLOUR SHADOWS AND DULL HIGHLIGHTS

1. **UNDER-EXPOSURE.** Increase exposure and check your judgement of subject and lighting. If your camera is set by "dialling the weather" like the KODAK 'Colorsnap' cameras, check your judgement of type of weather and subject. With this type of camera and automatic cameras, always ensure that the film speed is properly set.

If you are using a separate exposure meter check your method of using it. Should you still obtain consistently under-exposed pictures, have the meter examined by your dealer. When you take shots with the sun in front of you, see that the rays of sunlight do not fall directly on the meter. Also follow the tips given earlier for automatic cameras.

2. **INCORRECT FLASH SYNCHRONIZATION.** See 'Flash synchronization failure' above.

THIN, LIGHT RESULTS WITH WASHED-OUT HIGHLIGHTS AND WEAK SHADOWS

OVER-EXPOSURE. Reduce exposure and check same points as for under-exposure above.

WHOLE PICTURE SLIGHTLY BLURRED

CAMERA MOVED DURING EXPOSURE. See earlier tips on holding camera steady.

SUBJECT ONLY BLURRED

SUBJECT MOVED TOO RAPIDLY FOR EXPOSURE TIME USED. Choose a fast shutter speed for moving subjects or follow your subject in the viewfinder.

UNSHARP "WOOLLY" PICTURES

CAMERA INCORRECTLY FOCUSED OR SUBJECT TOO NEAR. Judge the camera-to-subject distance accurately and do not approach nearer than is recommended in your instruction book.

PICTURES FLAT OR MISTY

DIRT OR MOISTURE ON LENS OR FILTERS. Keep lens and filters clean with a lens-cleaning brush or soft, lintless cloth.

HEAVY SHADOWS IN SIDE-LIT OR BACK-LIT SUBJECTS

THE NORMAL FRONT-LIGHTING EXPOSURE WAS GIVEN. Increase the exposure, as recommended in the film instructions, (or lighten shadows as in the next case).

HEAVY SHADOWS OR THIN HIGHLIGHTS WITH SATISFACTORY MID-TONES

DIFFERENCE IN BRIGHTNESS BETWEEN THE SHADOWS AND HIGHLIGHTS OF SUBJECT WAS TOO GREAT. Keep the very light-coloured areas of your subject in the shade or lighten shadows with reflectors, lamps or flash. (Remember, lamps and flashbulbs must be of a colour which suits the film, e.g. blue flashbulbs for daylight film.)

OVERALL BLUE TINGE

1. **ON DAYLIGHT-TYPE FILM: PICTURES OF A DISTANT SUBJECT TAKEN AT HIGH ALTITUDE OR OVER WATER WITHOUT A HAZE-REDUCING FILTER.** Use a 'Wratten' Skylight or 'Wratten' No. 1A Filter, or a 'Kodisk' Haze Filter. If your subject is lit by bright sun in a cloudless sky, the shadow areas will be slightly blue. These filters will help to reduce this blueness.
2. **TYPE 'A' FILM EXPOSED IN DAYLIGHT WITHOUT FILTER.** With Type 'A' film in daylight always use a 'Wratten' No. 85 Filter.
3. **TYPE 'A' FILM EXPOSED WITH CLEAR FLASHBULBS WITHOUT A FILTER.** When you use clear flashbulbs with a Type 'A' film you need a 'Wratten' No. 81C Filter.

OVERALL ORANGE "WARM" TINGE

1. **DAYLIGHT EXPOSURES MADE IN EARLY MORNING OR EVENING.** Except for special sunrise or sunset effects, avoid taking colour photographs early or late in the day.
2. **DAYLIGHT-TYPE FILM USED WITHOUT A FILTER IN ANY TUNGSTEN LIGHT (i.e. ORDINARY ELECTRIC LIGHTS) OR WITH CLEAR FLASHBULBS.** Use daylight-type film preferably only in daylight or the equivalent. (If necessary a 'Wratten' No. 80B Filter will enable you to use daylight film with Photoflood lamps or clear flashbulbs, but this will greatly reduce the effective speed of the film.)

TINGE OF YELLOW OR OTHER COLOUR

FILTER FOR BLACK-AND-WHITE PHOTOGRAPHY LEFT ON CAMERA. Check your filter when changing films.

CLEAR AREAS OR STRAIGHT STREAKS WITH COLOURED EDGES

LIGHT FOGGING, DUE TO LIGHT LEAKING INTO THE CAMERA OR THE FILM CASSETTE. Load and unload your camera carefully in subdued light. Do not leave cassettes or rolls of film lying about in the light for longer than necessary.

REPEATING PATTERN OF FOG ON PICTURES

CAMERA NOT LIGHT-TIGHT OR SHUTTER NOT CLOSING PROPERLY. Have your camera inspected by your dealer.

LIGHT CIRCULAR SPOTS OR CURVED STREAKS

"FLARE" DUE TO THE SUN OR A LAMP SHINING INTO THE LENS. Use a lens hood, or shield the lens from the light source. If you shield your camera with the shadow of your hand make quite sure that your hand is well out of the view of the lens.

OVERLAPPING PICTURES

FILM NOT WOUND ON CORRECTLY. If you use roll films, centre each number on the backing paper in the red camera window. With 35mm cameras wind on fully each time and avoid pressing the re-wind button on the base of the camera.

DARK SPOTS OR SHADOWS ON PICTURE AREA

DUST OR FRAGMENTS OF FILM INSIDE THE CAMERA. Clean the inside of your camera regularly with a lens cleaning brush or a blast of air from a rubber syringe.

LINE AND SCRATCHES ALONG A LENGTH OF THE FILM

DUST AND GRIT ON THE SURFACES OVER WHICH THE FILM IS DRAWN. Inspect and clean the interior of your camera carefully. If trouble continues ask your dealer to examine the camera.

WASHED-OUT, REDDISH OR GREENISH PICTURES

This fault may be due to over-exposure. If you are sure correct exposure was given fault may be due to:

1. FILM SUBJECTED TO HIGH TEMPERATURES—for example in the glove compartment of a car or inside a closed parked car in strong sunshine.
2. FILM HAS BEEN KEPT IN HUMID CONDITIONS. Leave all your films in their original packages until they are to be used. Keep your films and loaded camera in a cool, dry place and send each film to be processed immediately it is used.
3. FILM OUTDATED. See expiry date on the film carton.

MORE TIPS?

You can get further information, and useful ideas on how to make better colour slides, from the inexpensive Kodak publications *Lets Take Colour Slides Outdoors* and *How to Take Good Pictures*. Ask your Kodak dealer to show you these and others in the Kodak range.